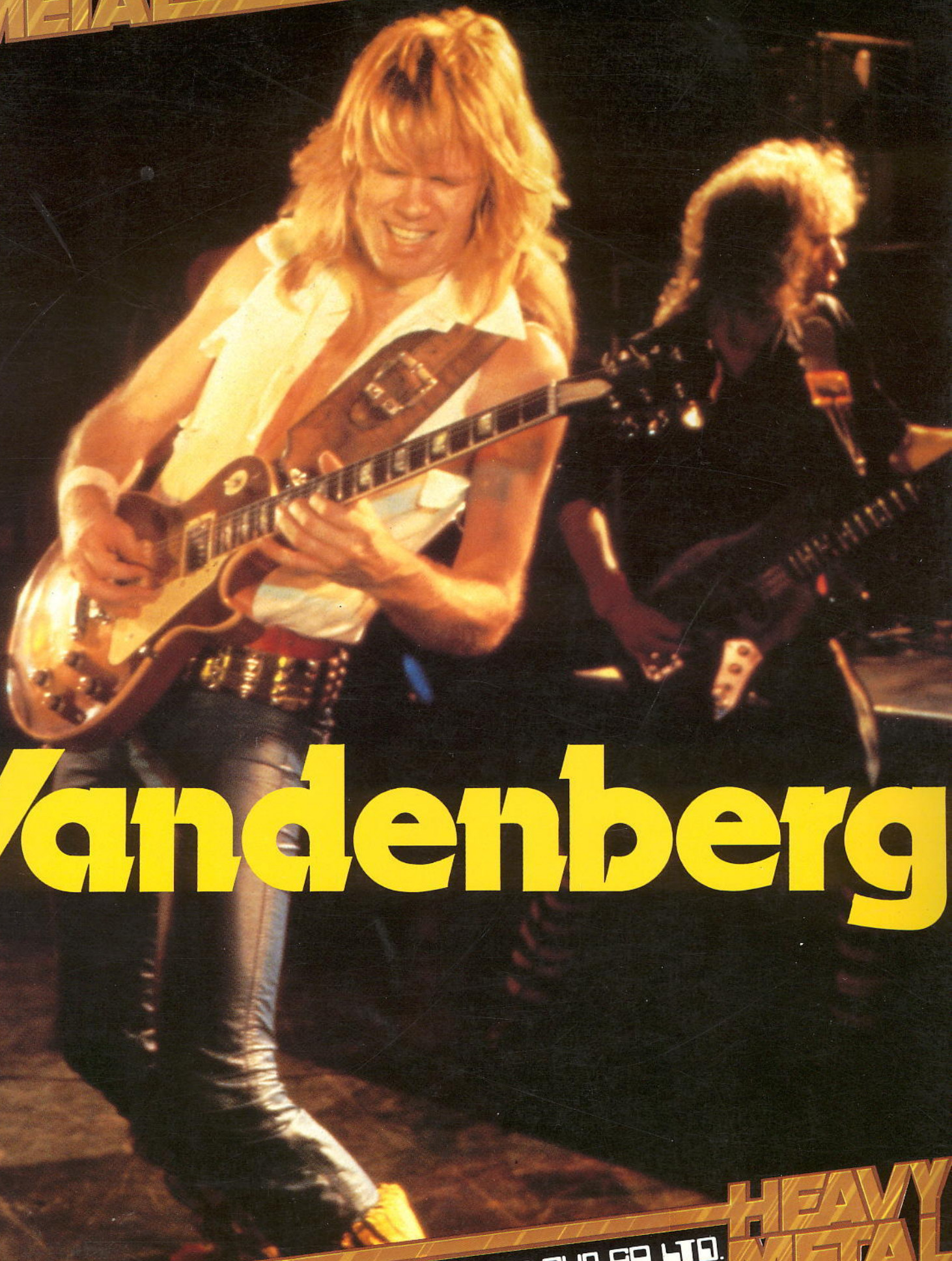


HEAVY METAL ●ヘヴィ・メタル
ヴァンデンバーグ



Vandenberg

SHINKA MUSIC PUB.CO.,LTD.

HEAVY METAL

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実習曲〈全曲ギター・タブ譜付き〉

★サウンド・チェック★テクニック・チェック

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FRIDAY NIGHT

フライデイト

by Adrian Vandenberg

①

C[#]m **B/A** **A**

Dur - ing the week I'm on - ly half a - live
 My boss says I'm not work - ing hard e - nough

C[#]m

Wast - ing my time all day from
 Don't e - ven know that I sleep

22

D **C[#]m**

nine to five They think I'm slow -
 on the job I'm on - ly in -

B/A **A**

and I'm a la - zy gun They
 - ter - ested in rock' - n' roll I'm

should see me now, I'm hit - ting the town, I'm blow - in' the fuse - s right
us - ing the week, to save en - er - gy, I'm re - ch arg - ing my bat - ter - y

The musical score is presented in three staves. The top staff is for guitar, the middle for vocal, and the bottom for bass. The key signature is D major (two sharps). The guitar part begins with a Bm7 chord and an A note, followed by a melodic line. The vocal part starts with the lyrics "out" and "ies" on a long note, then continues with "Fri-". The bass part features a melodic line with a triplet of eighth notes. The score includes various musical notations such as chords, arpeggios, and fingerings.

Musical score for "I Wanna Dance with Somebody" by Whitney Houston. The score is in 4/4 time and key of D major. It features a vocal melody with lyrics "day night, gon-na let it go" and a piano accompaniment with chords and bass lines. The score includes a key signature change to D major and a tempo change to "Allegro".

Musical score for "The Bomb" by The Beatles. The score is written for three parts: Vocal Melody (top staff), Guitar (middle staff), and Bass (bottom staff). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "na-mite, read-y to ex - plode". The score includes a first ending bracket labeled "1." and a double bar line with repeat dots. The guitar part features a prominent power chord progression (E, A, B, E, A, B, B, B) and a rhythmic pattern of eighth and sixteenth notes. The bass part provides a steady accompaniment with a mix of eighth and sixteenth notes.

2. $\frac{E}{B}$ B $\frac{E}{B}$ B $\frac{D}{A}$ A

Fri-day's o - kay —, ②

$\frac{E}{B}$ B

I get my pay —

$\frac{D}{A}$ A $\frac{E}{B}$ B

Spend it all night — on rock, wom-en, and wine —

cho

③ $C^\sharp m$ cho

1st. cho

2nd.

④ A cho *gva*

H&P

C[#]m
 cho
 (8va)
 H&P
 A
 P
 P
 H
 M
 H
 cho
 19 19 19 17 16 17 16 19
 16 17 16 18 16 18 14 16 14 16 14 16 16
 13 14 16 16 14 16 13 14 16 14 16 14 16

E
 6
 8va
 H&P & S
 H&P & S
 H&P & S
 H&P & S
 A[#]
 7
 M
 M
 M
 M
 16 17 16 17 16 14 16 14 16 14 12 11
 13 14 13 14 11 12 11 14 13 14
 12 14 12 14 12 11 12 12 12 14 12 14 12 11 12 12
 17 19 17 18 15 17 15 18 16 17

C[#]m B E A B
 W.C. W.C. W.C. cho H.C & D
 W.C. W.C. W.C. cho H.C & D
 W.C. W.C. W.C. H.C cho & D
 W.C. W.C. W.C. H.C cho & D
 13 14 13 14 11 14 13 14 13
 12 12 14 14 15 15 17 17 19 19 21 21 19 19 19 17
 17 18 16 17 15 17 16 18 18
 15 15 17 17 19 19 21 21 21 17 19 21 19 19 19 17

F#m C#m A
 Oh _____ I'm _____ al - ler - gic to those
 g g
 2 6 2 4 3 4 5 4 5

A
 I must survive till Friday, Friday, Friday

B
 Friday, Friday, Friday

The musical score is for the song "Friday Night" by The Notorious B.I.G. It features a vocal melody and a piano accompaniment. The key signature is D major (two sharps: F# and C#), and the time signature is 4/4. The tempo is marked "Moderato".

Vocal Melody:

- Lyrics: "day Fri- day night gon- na let it go"
- The melody is written on a single staff. It starts with a half note "day", followed by a quarter note "Fri-", a half note "day", and a quarter note "night". After a short rest, it continues with a half note "gon-", a quarter note "na", a half note "let", a quarter note "it", and a half note "go".

Piano Accompaniment:

- The piano part consists of two staves: a right-hand (treble) staff and a left-hand (bass) staff.
- Right Hand:**
 - It features a series of chords and single notes. Above the staff, chord symbols are provided: B/E, E, E, A/E, B/E, E, A/E.
 - The melody is often played in a syncopated, rhythmic style, with some notes beamed together.
- Left Hand:**
 - The left hand plays a steady, rhythmic accompaniment, primarily using eighth and sixteenth notes.
 - There are several measures where the left hand plays a sequence of notes (e.g., 2, 2, 2, 2) under a slur, indicating a continuous rhythmic pattern.

yeah Dy - na-mite,

read - y to ex - plode I just can't wait till Fri-

1.

oh Fri - day night that's

2.

After Repeat

the night that I like that I like Dy-

Repeat & F.O.

BURNING HEART

バーニング・ハート

by Adrian Vandenberg

①

Am7(¹¹₁₃) Am7 Arpeggio (acoustic Guit.) Am7(¹¹₁₃) Am7 Am7(¹¹₁₃) Am D Em har. har. har.

Am7(¹¹₁₃) Am7 Am7(¹¹₁₃) Am7 Am7(¹¹₁₃) Am7 D har. har.

Em Am $\frac{G}{B}$ C Am $\frac{G}{B}$ C

Does it feel the same When he calls your name And does it
all this same time You're still on my mind I just can't

feel the same When you play the game of love
seem to find The peace of mind I need so bad When he
Does it

Dm Am(add9) Em

Am $\frac{G}{B}$ C Am $\frac{G}{B}$ C

holds you tight Does it feel al - right Just like it
feel the same When he calls your name And does it

S *g* *S* *g*

5 5 7 5 3 5 4 3 5 5 5 5 5 5 5 5 5 5 5 5

Dm Am(add9) Em F G

used to do — When I was with you Mak-ing love to you — }
feel the same — Whe you play the game of love — }

(Arpeggio) *Side Gt. Pick Portament* *Pick Portament*

5 6 5 6 5 6 0 2 2 0 0 2 2

C G Em 3 F G C G

This burn-ing heart of mind — Is still hurts of-ter all this time — This burn-ing heart in me — Won't

(Side Gt.)

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

1. Am7($\frac{11}{13}$) Am7 Am7($\frac{11}{13}$) Am D Em

let me be — Af - ter

Arpeggio *S* *har.* *har.*

5 3 1 3 3 1 0 5 4 2 2 4 4 2 0 5 3 1 3 3 1 0 5 4 2 2 4 4 2 0

2. Em F G C G Em 3 F G

let me be _____ Won't let me be _____ This burn-ing heart of mind _____ Is still hurts of-ter all this time _____

C G Am7(11) Am7 Am7(11) Am7

This burn-ing heart in me _____ Won't let me be _____

— (Side Gt.) —

Am 8va Em

1st & 2nd

3rd & 4th

The image displays a musical score for guitar, consisting of three systems of music. The first system is written for a 12-string guitar (12/12) in the key of D minor (one flat) and 9/4 time. It features a treble clef staff with a key signature of one flat and a 9/4 time signature, and a bass clef staff with a 12-string guitar (12/12) tuning. The second system continues the melody and bass lines. The third system shows a final section with a key signature change to one sharp and a 4/4 time signature. The score includes various musical notations such as chords, triplets, and fingerings.

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece. The second system contains the next two measures. The score is written for a vocal line (treble clef) and a guitar line (bass clef). The key signature has one flat (B-flat), and the time signature is 3/4. The first measure of the first system is marked with a '3' above the staff, indicating a triplet. The second measure of the first system is marked with a '3' above the staff, indicating a triplet. The first measure of the second system is marked with a '3' above the staff, indicating a triplet. The second measure of the second system is marked with a '3' above the staff, indicating a triplet. The score includes various musical notations such as notes, rests, and accidentals. The guitar line includes fret numbers and a '6' indicating a barre. The vocal line includes lyrics and a 'cho' marking for a choir part.

[illegible]

When the dark-ness falls And the night time calls
 When it's dark it's right Meet the guys out-side

The musical score is written for guitar, harmonica, and vocal parts. The guitar part is in the key of D minor (one flat) and 4/4 time. It features a melodic line with a Dm7 chord at the beginning and a Dm chord later. The vocal part has lyrics: "That's Hit when the I'll be a round have some fun after D.S. Lead Gt." The harmonica part is in the key of D minor and 4/4 time, featuring a melodic line with a Dm7 chord at the beginning and a Dm chord later. The guitar part includes a solo section with a Dm7 chord and a Dm chord, and a final section with a Dm7 chord and a Dm chord. The harmonica part includes a solo section with a Dm7 chord and a Dm chord, and a final section with a Dm7 chord and a Dm chord.

36

The musical score is written for three parts: vocal melody, guitar, and bass. The key signature is one flat (Bb) and the time signature is 4/4. The tempo is marked 'moderate'. The guitar part includes a 'Lead Gt.' section with a 'cho' (choir) effect. The bass part includes a 'B' (bass) section with a 'cho' (choir) effect. The lyrics are: 'No day - light for me - I don't need to see / Peo - ple say we're strange Don't ac - cept our ways -'. The guitar part features a 'Dm' (D minor) chord and a 'Dmmaj7' (D minor major 7) chord. The bass part features a 'Dm' (D minor) chord and a 'Dmmaj7' (D minor major 7) chord. The score is written for a vocal melody, guitar, and bass. The guitar part includes a 'Lead Gt.' section with a 'cho' (choir) effect. The bass part includes a 'B' (bass) section with a 'cho' (choir) effect. The lyrics are: 'No day - light for me - I don't need to see / Peo - ple say we're strange Don't ac - cept our ways -'. The guitar part features a 'Dm' (D minor) chord and a 'Dmmaj7' (D minor major 7) chord. The bass part features a 'Dm' (D minor) chord and a 'Dmmaj7' (D minor major 7) chord.

[illegible]

B \flat C A Dm

I've had my share Of the bull - shit out there
Well that's their prob - lem I could - n't care less Don't

after D.S. Lead Gt.

F G Dm

wan - I ain't no fool an - y - more
- na be part of their mess

F C

Got my own world When day - light is gone
They've got their val - ues And I have got mine

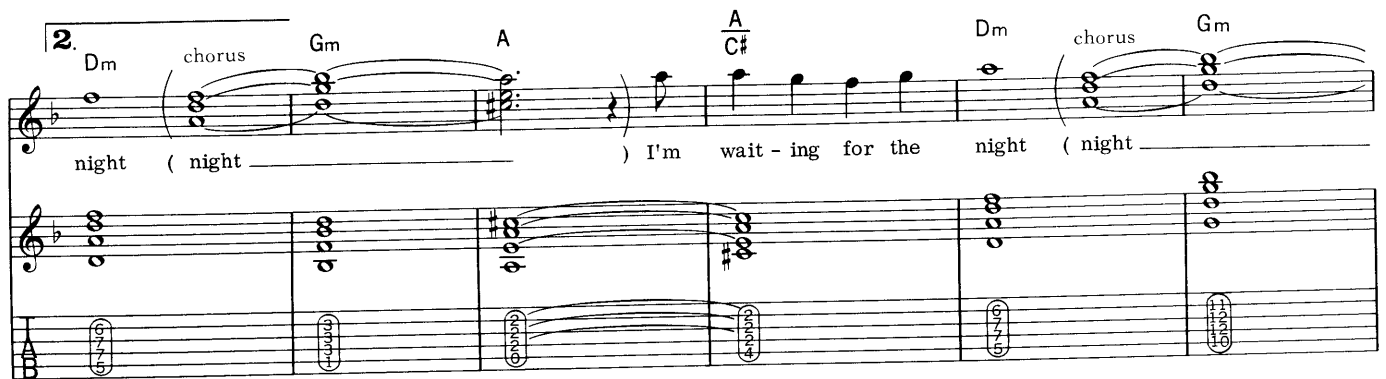
A

Don't see the sun (I'm wait - ing for the
I'm not their kind Wait - ing for the

1. Dm C B \flat A

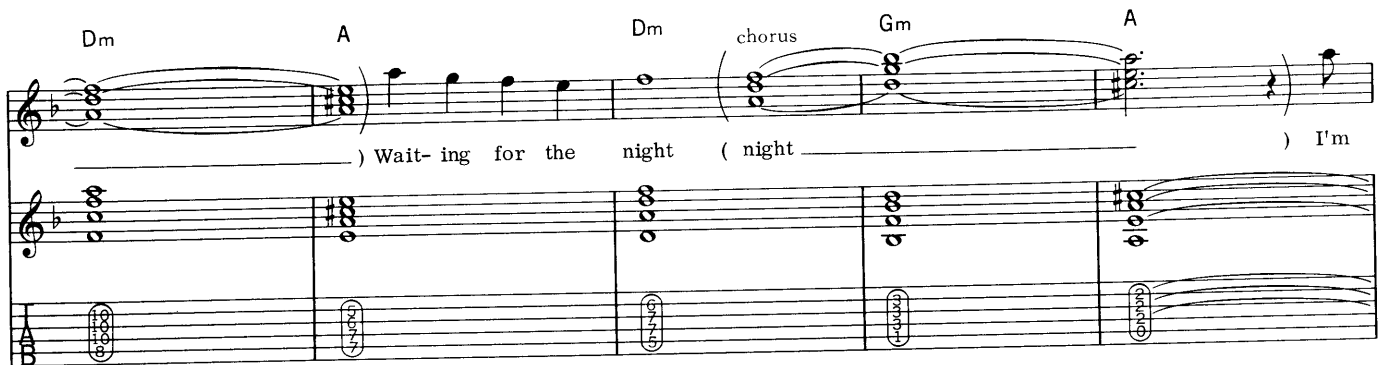
2. Dm chorus Gm A A/C# Dm chorus Gm

night (night) I'm wait - ing for the night (night



Dm A Dm chorus Gm A

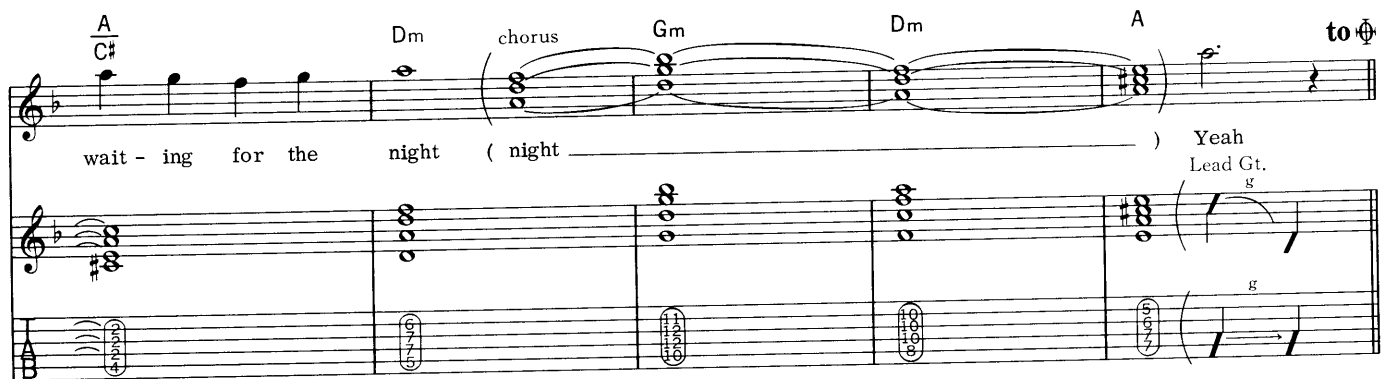
() Wait - ing for the night (night) I'm



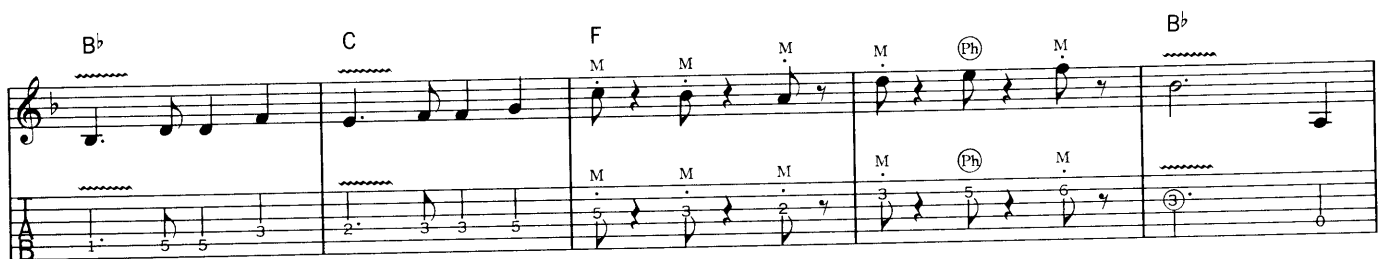
A/C# Dm chorus Gm Dm A to

wait - ing for the night (night) Yeah

Lead Gt. g

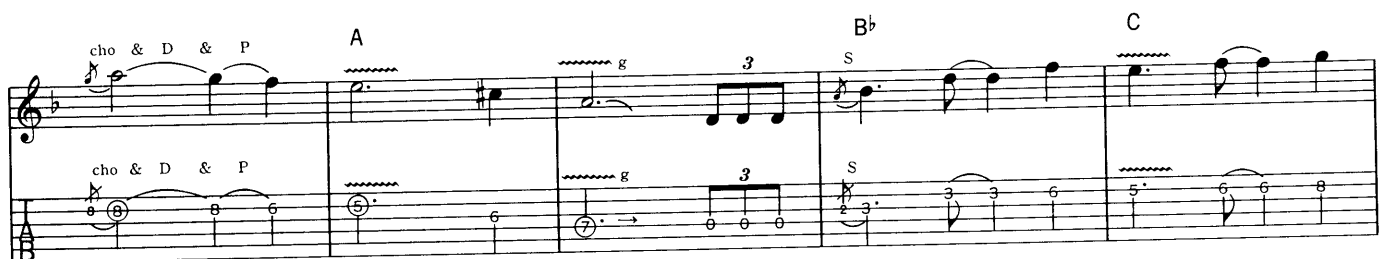


Bb C F M M M M (Ph) M Bb



cho & D & P A g 3 Bb S C

cho & D & P



F 8va → cho & D & P A cho cho g

Dm C P & P & H & P cho (8va) 3 3 P & P & H & P

B♭ cho P & P & H & P M P M S A M 3 g

Dm cho P g C M H

B♭ (Ph)1HC g A g

Dm H & P cho cho C S H & P 3 6

♩ Coda

Dm C B \flat

Wait - ing I'm wait - ing

cho cho U U g U & Port. D U & Port. D

A Dm C

Oh

H 3 3 g cho

H 3 3 g cho

B \flat A

Oh oh oh

P P H & P g gva cho

P P H & P g cho

Dm C/E

oh oh oh I'm

cho g H & P & P & H & P cho g

cho g H & P & P & H & P cho g

$\frac{B\flat}{F}$ $\frac{A}{G}$ A Dm
 wait - ing Oh
 g cho *8va* g cho g cho g
 g cho g cho g cho g

$\frac{C}{E}$ $\frac{B\flat}{F}$
 oh
 cho H & P H & P H & P
 cho H & P H & P H & P

$\frac{A}{E}$ A Dm
 I'm Wait - ing
 H & P H & P S & H (8va) g M
 H & P H & P S & H g M

$\frac{C}{E}$ $\frac{B\flat}{F}$
 cho H
 cho H

WELCOME TO THE CLUB

ウェルカム・トゥ・ザ・クラブ

by Adrian Vandenberg

44

(Drums)

1

A C D A G $\frac{D}{F\#}$ A A C D A G $\frac{D}{F\#}$ A

1st Gt.

after Repeat Vocal

(after Repeat)

8va cho&D&P cho g

2nd Gt.

cho&D&P 17 15 15 15 12 15 15 15 12 g

F G C G F F C G

It's al- right — when you've said good-bye — It's al- right when it's all wrong —
It's so com- mon, must be in the air — No one goes stead-y any — more —

2

Q.C Q.C

(Upper after Repeat)

cho&D&U& H & D g
cho & H
cho&D & U&H & D g
cho & H

F G C G F F C G

It's just fine___, there - 's no need to cry___ Now your chance to sing your
 It seems right now ev - ery-one___ finds out___ It's more fun to shop a -

1st Gt. Pick Portament

A D Dsus4 D C/D G/D D

song round You've got your break now___ You___
 All right with me___ Hunt-

Q.C. M M M M M M

Q.C. M M M M M M

③

F Fmaj7 F C G D Dsus4 D

can do what you want___ Don't has - i - tate now___
 ing sea - son's here___ There's so much prey there___

M M M M M M

M M M M M M

C/D G/D D F Fmaj7 F C

You're___ on your own now no ob - li - ga - tions___
 My___ gun is loaded and I'm___ ready___

M M M M M M

M M M M M M

D $\frac{B^b}{D}$ $\frac{F}{D}$ $\frac{C}{D}$ D $\frac{B^b}{D}$

Wel - come to the club _____ You're so cool when you're

$\frac{F}{D}$ $\frac{C}{D}$ D $\frac{B^b}{D}$ $\frac{F}{D}$ $\frac{C}{D}$

out ____ of love _____ Wel - come to the club _____

46

D $\frac{B^b}{D}$ $\frac{C}{D}$ A

You're ver - y cool when you're out ____ of love _____

A

Yeah Yeah

8va
Port. 2H.C
Lead Gt.
H.C
Port. 2H.C
19 19

4

F G C G F C G

H.C & u H & P cho P cho P cho (8va) 2.C M M (Ph) P

8 19 19 19 17 19 17 20 20 20 19 20 20 20 19 20 20 20 18 18 5 7 8 5 6 5 7 5 4 5 7 5

3 3

5

A F G C G F

M cho g 3 6 H & H H & H H & P M M

8 5 7 5 5 8 7 5 3 5 3 5 5 5 5 7 8 5 7 8 5 6 7 4 5 7 5 7 9 7 8 7 10 8 10 9 8

3 3 3 3

8va

F C G A D

cho & D g H & P 1H.C&D&1H.U cho g Dsus4 D

7 7 7 0 17 20 19 20 19 17 17 22 22 22 22 22 22 22 22 7 7 9 7 8 10 7 10 10 10 9

3 3 3 3

6

C/D G/D D F Fmaj7 F C G

P&P P P 6 M 6 cho cho cho 1H.U&D&1H.U&Port.D

8 7 5 7 5 8 7 8 7 5 7 5 7 5 4 7 5 4 7 5 3 5 6 6 7 5 6 5 5 5 5 5 5 5 5 5 5

3 6 6 6 6 6 3 6

7

D Dsus4 D C/D G/D D

6 H & H H & H H & P H & P P 1H.U&D&1H.U&D&U&1H.U

10 12 14 10 12 14 11 12 14 12 13 12 14 12 13 15 12 14 15 14 15 14 12 14 15 17 17 17 17 17 17 17 17 8

6 6 6 6 3 6

8

F Fmaj7 F C G D $\frac{B^b}{D}$

Lead Gt. H&P 3 u g H&P 3 H&P 3 cho 2

1st Gt. H&P 3 u g H&P 3 M M

48

$\frac{F}{D}$ (8va) $\frac{C}{D}$ D $\frac{B^b}{D}$ $\frac{F}{D}$ $\frac{C}{D}$

g 20 g

M M M M M M M M

D

Wel - come to the club You're so cool when you're out of love

1st Gt. 3

This system contains the first two measures of the song. The vocal melody starts with a whole rest, followed by a quarter note G4, and then a triplet of eighth notes (A4, B4, C5). The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Chords are labeled above the staff: D, B♭/D, F/D, C/D, D, and B♭/D.

Wel - come to the club

You're so cool when you're

This system contains measures three through five. The vocal melody continues with eighth notes and a triplet. The piano accompaniment maintains its rhythmic pattern. Chords are labeled: F/D, C/D, D, B/D, F/D, and C/D.

out of love

Wel - come to the club

This system contains measures six through eight. It includes a triplet of eighth notes in the vocal melody. The piano accompaniment features a double bar line in measure seven. Chords are labeled: D, B♭/D, F/D, C/D, D, and B♭.

You're so cool when you're out of love

This system contains measures nine through eleven. The vocal melody has a triplet of eighth notes. The piano accompaniment features a double bar line in measure ten. Chords are labeled: F, C, F, C, and D.

Wel - come to the club

Fine

TIME WILL TELL

タイム・ウィル・テル

by Adrian Vandenberg

①

C/D D B^b/D Cm7/D B^b/D Dm7/C D

C/D D B^b/D

Cm7/D B^b/D Dm7/C F/C C C/D D

B^b/D C/D B^b/D C/D F C D

16

①

D ^② C G D (x2)
 You read in the pa — pers that — it's all — a mess
 End-less dis - cus-sion on — the ra - dio —

C G D C (x2) G D C G
 That life isn't — what — it used — to be —
 About — the way we have — to go —

D C G D (x2) C G
 They say that we all — have to — get use — to less —
 The pol - i - ti-cians tell — us what — to do —

D C G D
 Re - ces - sion — strikes — so - cie - - ty —
 I think it's all a bor - ing show — Oh

C G C C B^b C B^b
 But it won't get — me down — And I

B^b C B^b

laugh a - way — through all — they sound — the same —

C

It's just a game — Time will

B^b C B^b C

tell if — we are in trou - ble Time will tell won't you tell me what's new —

to B^b C

Time will tell I — ain't go - na wor - ry Noth - ing

1. B \flat C D C/D D

stops me from feel - ing good

M M M M M M

3 3 1 3 3 3

12 12 10 8 12 12 10 12 12

[illegible]

2. B^b A G

stops me from feel - ing good yea

M M

3 3 1 3 3 3 3

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal line (treble clef) and a guitar line (treble and bass clefs). The vocal line begins with a B-flat and a 'gva' (grace note) instruction, followed by a measure with a '4' in a circle. The guitar line has a 'H.C' (half note) instruction. The second system continues the vocal line with a '5' in a circle and a 'gva' instruction, followed by a measure with a '6' in a circle. The guitar line has a 'M' (mordent) instruction. The third system shows the vocal line with a 'cho' (choir) instruction and a 'Pick Portament' instruction. The guitar line has a 'cho' instruction and a 'Pick Portament' instruction. The fourth system shows the vocal line with a 'cho' instruction and a 'Pick Portament' instruction. The guitar line has a 'cho' instruction and a 'Pick Portament' instruction. The fifth system shows the vocal line with a 'cho' instruction and a 'Pick Portament' instruction. The guitar line has a 'cho' instruction and a 'Pick Portament' instruction. The sixth system shows the vocal line with a 'cho' instruction and a 'Pick Portament' instruction. The guitar line has a 'cho' instruction and a 'Pick Portament' instruction. The seventh system shows the vocal line with a 'cho' instruction and a 'Pick Portament' instruction. The guitar line has a 'cho' instruction and a 'Pick Portament' instruction. The eighth system shows the vocal line with a 'cho' instruction and a 'Pick Portament' instruction. The guitar line has a 'cho' instruction and a 'Pick Portament' instruction. The ninth system shows the vocal line with a 'cho' instruction and a 'Pick Portament' instruction. The guitar line has a 'cho' instruction and a 'Pick Portament' instruction. The tenth system shows the vocal line with a 'cho' instruction and a 'Pick Portament' instruction. The guitar line has a 'cho' instruction and a 'Pick Portament' instruction.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal line (treble clef) and a guitar line (treble and bass clefs). The vocal line begins with a C major chord and a D major chord, with a trill on the D note. The guitar line features a complex arpeggiated pattern in the right hand and a bass line in the left hand. The second system continues the vocal line with a melodic line and a guitar line with a bass line. The score includes various musical notations such as chords, arpeggios, and a trill.

The musical score for 'Time Will' is presented in three systems. The first system shows the guitar part with a key signature of two sharps (F# and C#) and a time signature of 4/4. The guitar part is written in a single staff, with a capo indicated by a 'C' above the staff. The guitar part consists of a series of chords: C, D, C, G/C, and C. The second system shows the bass and drum parts. The bass part is written in a single staff, with a key signature of two sharps (F# and C#) and a time signature of 4/4. The bass part consists of a series of chords: C, D, C, G/C, and C. The drum part is written in a single staff, with a key signature of two sharps (F# and C#) and a time signature of 4/4. The drum part consists of a series of chords: C, D, C, G/C, and C. The third system shows the vocal part. The vocal part is written in a single staff, with a key signature of two sharps (F# and C#) and a time signature of 4/4. The vocal part consists of a series of chords: C, D, C, G/C, and C. The lyrics 'Time will' are written below the vocal staff.

♩ Coda

B \flat C B \flat C

tell I ___ ain't go - na wor - ry Noth - ing stops me from feel - ing good ___ Time will

B \flat C B \flat C

tell if ___ we are in trou - ble Time will tell won't you tell me what's new ___ Time will

56

B \flat C

tell ___ are we in trou - - - ble Time will

B \flat C

tell ___ tell me what's new ___ Time will

B \flat C

tell ___ are we in trou - - - ble Time will

B \flat C

tell ___ won't you tell me what's new ___

F.O.

THIS IS WAR

闘いの日々

by Adrian Vandenberg

Lead Gt.

Dm *8va* →

C/D

B^b/D

1

Asus4

A

(*8va*)

B^b

1st.Gt.

1st.Gt.

58

Dm

C/D

Dm

You were the one That was al - ways just tell - ing the truth

two peo - ple Can bring out the best in each other

(after D.S.)

M

M

M

M

2

B^b

Asus4

A

But

Play - ing your game That was so ver - y eas - y to

late - ly I feel that My e - vil side's beat - ing the

M

M

M

M

do _____
other _____

I was be-liev-ing you
Some-how I feel that The

(Upper after D.S.)

Lead Gt.

Lead Gt.

H & P

H & P

H.C.

H.C.

pro Yeah, you played it so cool
I'm going to let it go

(after D.S.)

Lead Gt.

Lead Gt.

cho

cho

H & P

H & P

M

M

Asus4

A

Gm

Asus4

A

Time af - ter time af - ter time You hurt this boy deep down in - side

Arpeggio

2nd Gt.

Time af - ter time af - ter time But this time I'll get what is mine

(Arpeggio)

This is war Ain't gon-na take all this shit an - y - more

This is war I'm gon - na strike back this time That's for sure

to Φ

Some-times

Lead Gt.

8va

D.S.

Musical score for "The Highway" by The Highwaymen. The score is in 3/4 time and features three staves: Treble, Bass, and a third staff (likely for guitar). The first staff has a Dm chord and a melody with triplets and a "Lead Gt." section. The second staff has a G7 chord and a bass line with triplets and a "Lead Gt." section. The third staff has a G7 chord and a melody with triplets and a "Lead Gt." section. The score ends with a double bar line and repeat signs.

④ Dm Gm ⑤ C (8va) F

cho & D

M H & P & S 3

M H & P & S 3

cho & D

13 12 10 12 13 12 13 15 13 12 12 14 15 12 13 15 12 12 10

⑥ B \flat A

H & P H M

H & P H M

12 14 15 14 12 15 13 12 14 15 12 13 15 14 12 13 15 12 14 14 12 14 14 12 14 14 12 14 14

Dm Gm C F

cho cho g

(M) (M)

11 12 14 12 14 12 15 14 14 13 13 10 12 13 14 14 14 14 2 3 5 3 5 3 2 3 5 3 5 2

⑦ B \flat A

H & P & S & H M

H & P & S & H M

3 5 3 2 3 5 6 8 6 5 6 6 5 8 6 5 8 6 5 7 6 5 7 6 7 5 6 8 5 6 8 5 6 7 5 6 7

Dm Gm C

cho M

(M) H S

(M) H S

6 7 9 6 7 9 10 10 9 10 9 7 5 8 8 15 13 12 11 0 13 15 12 13 12 14 15 12 14 15 12 14 15 12 14

F B \flat (8va) H.C. & D & P

S H & P & S H.C. & D & P

15 15 13 12 10 17 15 13 13 10 12 13 12 12 12 12 10 12

[illegible]

The musical score for the 'A' section of 'The Rose Tree' is presented in two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has one flat (B-flat). The melody in the top staff begins with a triplet of eighth notes (G4, A4, B4), followed by a quarter note (C5), and then a triplet of eighth notes (B4, A4, G4). The bass line in the bottom staff consists of a triplet of eighth notes (F3, G3, A3), followed by a quarter note (B3), and then a triplet of eighth notes (A3, G3, F3). The score includes various musical notations such as slurs, ties, and dynamic markings (p, f, S, cho). The 'A' section is marked at the beginning of the first staff.

Musical score for the song "This is war" by Bob Dylan. The score is written for guitar, piano, and bass. The guitar part is in the top staff, the piano part in the middle staff, and the bass part in the bottom staff. The lyrics are written below the piano staff. The score includes chord symbols (Dm, C, F, Bb, Asus4, A) and fingerings (3, 20, 17, 18, 16, 18, 17, 20, 18, 20, 20, 20, 18). The piano part includes a "cho" (choir) section. The bass part includes a "D & P" (Double Bass and Piano) section.

Dm C F B^b Asus4 A
 This is war I'm gon - na strike back this time that's for sure
 P & S H & P M cho & D & P
 20 18 17 18 20 18 20 18 17 18 17 18 17 19 17 19 19 19 19 17 19 17

The musical score for "This is war" is presented in three systems. The first system shows the vocal melody with lyrics "This is war" and guitar chords Dm, C, Dm, and A. The second system features a guitar solo with a melodic line and a bass line, both containing triplets. The third system continues the bass line with more triplets. The score is written for guitar and bass, with a key signature of one flat and a common time signature.

The musical score for "This is War" consists of three staves. The top staff is the vocal melody, starting with the lyrics "This is war" and a long note. The middle staff is the guitar accompaniment, featuring a 2nd guitar part with a complex, rhythmic pattern. The bottom staff is the guitar accompaniment, featuring a 1st guitar part with a complex, rhythmic pattern. The score is divided into four measures, with the first measure containing the lyrics "This is war". The key signature is one flat (B-flat), and the time signature is 4/4. The guitar parts are written in standard notation with fret numbers indicated below the notes.

The musical score for "This is war" is presented in three staves. The top staff is for guitar, featuring a melody with chords Dm, C, Dm, Gm, Gm7/F, A, A/C#, and Dm. The middle staff is for vocal, with lyrics "This is war" and a melodic line. The bottom staff is for bass, with a rhythmic line and fingerings. The score includes triplets, slurs, and a "Fine" marking.

HEADING FOR A STORM

誘惑の炎

by Adrian Vandenberg

Chords: A, C/A, D/A, C/A, D/A, C/A, D/A, G/A

Chords: A, G/A, A, A, C/A, D/A, (D.S.後), C/A, D/A

Hey

Chords: C/A, D/A, E/A, E, Em, Em, D

Well you know ——— how it goes ——— When you
gave me this grin It just made
3. We made love ——— she's so ——— hot Fell a —

(x3)

Chords: C, Em, B

have a few beers while it's hot I was out —
— my head spin in - stant - ly The she toll —
sleep I wake up it was night She was gone —

(x2)

Em D C Em B C

— on the beach — down in Greece I was in for some fun And there she
 — me she lived — in the hills with the king of gyp - sies Said I was
 — I heard voices — a - round me And I re - al - ized Out in the

M M H M M H

(x3) A B C

was — look-ing so good — This dark look - ing wom - an just
 brave — mak-ing a pass — But I on - ly knew — that I needed
 dark — they're wait-ing for me — I'm start-ing to run but they're

S S M

1. A B Em 2. A B A Em D

have to be mind She — her fast — Can't stop
 clos-ing on me —

M M g g 8va g

C D G A C D

now-here to run Heading for a storm — no way left to turn —

M M M M M M M M

Em D C D G A C D

Can't stop now-here to run Heading for a storm — no way left to turn — D.S.

(リピートなし)

Em D G A B

①

H&P g M

H&P g M

M

M

Em D G

②

cho & D & cho & D

8va

Noise H

P & P & H & P & S

P & P

Noise

cho & D & cho & D

H & P & P

Noise H

P & P & H & P & S

P & P

Noise

A B C D/C C

③

cho

Noise

cho

Noise

cho

Noise

cho

H & P

H & P

M

M

M

M

M

M

M

M

The musical score for 'The Rose Tree' is presented in three systems. The first system contains the vocal melody (treble clef) and the piano accompaniment (bass clef). The vocal line begins with a C major chord (H.C.) and a D major chord (D/C). The piano accompaniment features a bass line with notes 19, 17, 20, 17, 19, and 17, and a right hand with notes 19, 17, 20, 17, 19, and 17. The second system continues the vocal melody with a C major chord (C) and a D major chord (D). The piano accompaniment features a bass line with notes 19, 20, 20, 20, 20, and 19, and a right hand with notes 10, 13, 10, 13, 10, and 10. The third system continues the vocal melody with a C major chord (C) and a D major chord (D). The piano accompaniment features a bass line with notes 10, 13, 10, 13, 10, and 10, and a right hand with notes 10, 13, 10, 13, 10, and 10. The score includes various musical notations such as chords, notes, rests, and fingerings.

The musical score for "The Rose Tree" is presented in three systems. The first system includes a guitar solo in the upper staves and a vocal melody in the lower staves. The guitar solo is marked with a circled "5" and features various techniques such as harmonics (H), palm mutes (M), and slides (5, 6). The vocal melody is in the key of D major and consists of a single line of music. The second system continues the guitar solo and vocal melody. The third system shows the guitar solo concluding with a final chord and the vocal melody ending with a final note. The score is written for a guitar and a vocal line.

The musical score for "The Rose Tree" is presented in three systems. The first system shows the vocal melody in treble clef and guitar accompaniment in bass clef. The vocal line includes lyrics "yha" and "cho" with various musical markings like "gva", "H & P", and "Pick Portament". The guitar part features a bass line with fret numbers (10, 12, 13, 14, 15, 17) and a treble line with chords (D/B, E/B). The second system continues the vocal melody and guitar accompaniment, with the vocal line including the word "cho" and the guitar part showing a bass line with fret numbers (10, 12, 13, 14, 15, 17) and a treble line with chords (D/B, E/B). The third system shows the vocal melody and guitar accompaniment, with the vocal line including the word "cho" and the guitar part showing a bass line with fret numbers (10, 12, 13, 14, 15, 17) and a treble line with chords (D/B, E/B).

$\frac{D}{B}$ $\frac{E}{B}$ $\frac{A}{B}$ B $\frac{A}{B}$ B Em D

C D G A C D

Em D C D G A

Can't stop now-here to run Heading for a storm ____

C D Em D C D

no way left to turn _____ Can't stop now-here to run

The first system of music consists of three measures. The vocal line (treble clef) has lyrics: "no way left to turn _____ Can't stop now-here to run". The guitar accompaniment (treble and bass clefs) features a rhythmic pattern of eighth and sixteenth notes, with fret numbers indicated below the bass line.

G A C D Em D

Heading for a storm _____ no way left to turn _____ Can't stop

The second system continues the musical piece with three measures. The vocal line lyrics are: "Heading for a storm _____ no way left to turn _____ Can't stop". The guitar accompaniment maintains the rhythmic pattern with fret numbers.

C D G A C D

now-here to run um I'm heading for a storm _____

The third system consists of three measures. The vocal line lyrics are: "now-here to run um I'm heading for a storm _____". The guitar accompaniment continues with the same rhythmic pattern and fret numbers.

Em D C D G A C D Em D

Can't stop now-here to run I'm heading for a storm Can't stop

The fourth system consists of three measures. The vocal line lyrics are: "Can't stop now-here to run I'm heading for a storm Can't stop". The guitar accompaniment continues with the same rhythmic pattern and fret numbers.

C D G A C D Em D

now-here to run way _____ Heading for a storm Can't stop F.O.

The fifth system consists of three measures, ending with a double bar line. The vocal line lyrics are: "now-here to run way _____ Heading for a storm Can't stop F.O.". The guitar accompaniment continues with the same rhythmic pattern and fret numbers.

READY FOR YOU

レディ・フォー・ユー

by Adrian Vandenberg

See the spot-lights turning red
Guess these guys are back in town

fe - ver in our heads
burn the whole place down

We're gon-na rock the whole night through
Yes there's no band like this a - round

Let the mu - sic Touch your soul
when the time is right

D B Bsus4

just let it roll _____ We're get-ting down to-night Are you

Em D

feel - ing higher _____ Yeah _____ Ready _____

C Em B Em C

_____ for you We're gon- na rock this place to-night Do you feel the time —

D Em D C Em B

_____ is right _____ Ready _____ for you We're gon-na rock this

Em C D to ♯ Em E

place to-night Do you feel the time _____ is right _____ Right _____

1. G7 C/G G C/G G

woh _____

P M S M M

P M S M M

G7 C/G G C/G G

P M S M M

P M S M M

2. E

Gm M

Q.C

Gm

U&D&P Q.C H&P S

U&D&P Q.C H&P S

4

Am

g W.C U U U M S S S & cho

g W.C U U U M S S S & cho

6

Am

S S & S & P & H&H&P 3 P Port. H.C

S S & S & P & H&H&P 3 P Port. H.C

8va → Am

H & H & P & P & H & P 3 3 3 P

H & H & P & P & H & P 3 3 3 P

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and bass line. The second system contains the next two measures. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The key signature has one flat (B-flat), and the time signature is 3/4. The first measure of the melody is marked with a G7 chord, and the second measure with an F7 chord. The bass line uses a mix of single notes and chords, with some notes marked with a 'P' (pedal point) and others with an 'M' (mordent). The second system continues the melody and bass line, with the melody ending on a whole note G4 and the bass line ending on a whole note G2.

C B \flat

See the spot-lights turn-ing red —

D.S.

♢ Coda

Em D C Em

Ready _____ for you

B Em C D

We're gon-na rock this place to - night Do you feel the time _____ is right _____

Em $\frac{D}{F\#}$ $\frac{C}{G}$ B

We are ready _____

M M M M M M M M M M M M M M M M

M M M M M M M M M M M M M M M M

Em $\frac{D}{F\#}$ $\frac{C}{G}$ B

are you

4

Em $\frac{F\#}{E}$ $\frac{G}{E}$ $\frac{A}{E}$ E

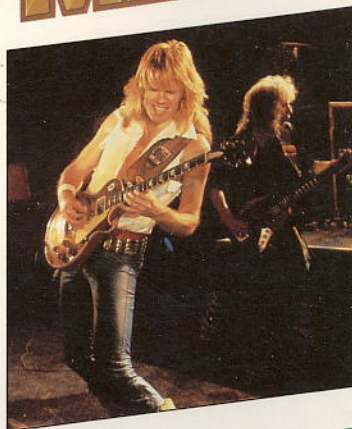
ready _____

M M M M M M M M M M M M M M M M

M M M M M M M M M M M M M M M M

Fine

HEAVY METAL



VANDENBERG

Friday Night
Burning Heart
Waiting For The Night
Welcome To The Club
Time Will Tell
This Is War
Heading For A Storm
Ready For You



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